



POTTERS
GUILD
of BRITISH
COLUMBIA

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Newsletter

February 2000

Volume 36 Number 2

RACHELLE CHINNERY

BLOSSOMING STONE

an unfurling of the heart

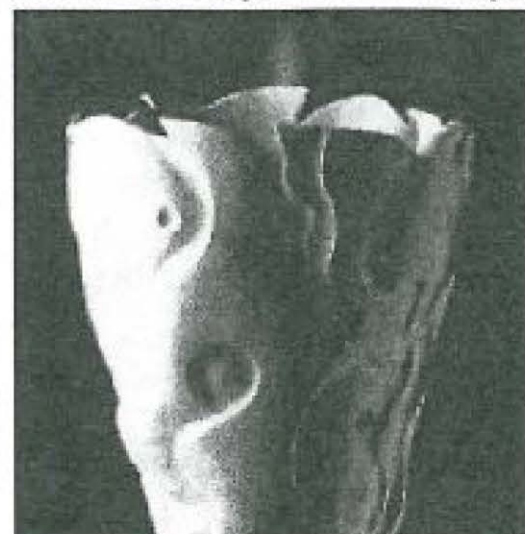
February 2 – March 5

Gallery of BC Ceramics

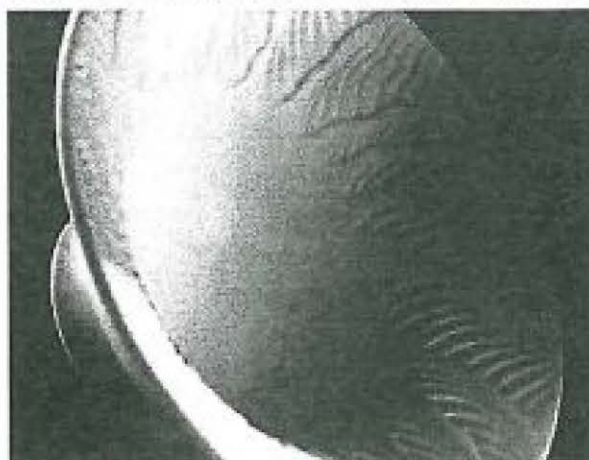


Looking at the architecture of plants under a magnifying glass is like looking at landscape. Divide a flower into its constituent parts and look at each part as though it were independent of the whole; this is how I arrived at my current body of work. The *Phalaenopsis amabilis* orchid, in particular, inspired these pieces. Its white petals are rounded tear shapes

with a central tapering ridge flanked by two gently rising, voluminous domes. Each petal of the orchid, the intriguing, seductive architecture of its core, and the union of the flower with the stem is a landscape in itself. In the simple act of observing this exotic stem of flowers, I feel calm, veneration and peace.



Just as the orchid generates a mood, our work as potters and sculptors also emits a certain mood. Our work reflects aspects of ourselves that would otherwise be hidden if we didn't create material objects that reveal traits like humour, sensuality or a penchant for detail. If who we are emerges in what we make, then is it possible that making objects with certain characteristics can change who we are? Would working with shapes that inspire calm lead us to peace of mind? I believe it does. I think the push and pull of clay affects us on a deeper



level than we know. When I step into the microcosm of the orchid, use it as my model, I see fascinating details of so much more than the flower itself. When I work with clay I believe the material acts as a malleable metaphor for our own microcosm: our psyche – our self. What I do with my clay, I do with my own heart and soul. This is the bedrock of my creative process.

Rachelle Chinnery

GENERAL MANAGER'S REPORT

The new year has indeed begun with lots of planning sessions for spring and summer events. The Guild office is truly busy.

Gallery Sales

We have not completed all the year end data but the December sales in the Gallery resulted in the best December on record! Sales were up 22% over both our target total and last year's actual figure! This has only filled the financial shortfalls created by the very slow summer months. Overall the year's sales figures came very close to our target. Many, many thanks to all the artists who kept their stock levels up during this busy time, and also big thanks to the three musketeers (aka Gallery Assistants) Anes Chung, Carole Henshall and Vivian Hui, and also to our floater Gallery assistant Maryam Erfani. Everyone worked long hours over the holiday season; we sincerely thank you.

Annual General Meeting

With the new year comes the planning for the Annual General Meeting. This year's

meeting will again be held on the Friday night of the spring **Made of Clay** pottery exhibition and sale. The date is Friday May 5.

New Projects for 2000

At the end of last year, the Vancouver Arts Stabilization Team and Arts Partners in Organizational Development gave the Potters Guild of BC a grant for a needs assessment. This is probably a three to five-month process; once it is completed the Board of Directors will have a much more focused definition of what we do, how we do it and for whom. Once this phase is completed, the Guild will have access to many other grants for project funding in the future.

Another initiative that is still in its formative stage is the opportunity to work with artstar.com, a new website focused purely on art to promote and sell members' work. Artstar.com includes art services and reference information, as well as a powerful e-commerce system for online sales of art

works. This is a pilot project for artstar.com to work with an organization such as ours. They wish to maintain direct contact on their site with the real world, as opposed to the virtual world. More importantly it is a simplified process for them to deal with one organization rather than many individuals. There are still many details to be worked out but essentially the Guild is looking for interested potters to work on this. There is no cost for the service although artstar.com will take a commission on sales. Please contact Jane Matthews at the Guild office if you want to pursue this further. The Guild will also be putting the book, **Made of Clay: Ceramics of British Columbia** in their online bookstore.

Jane Matthews

www.bcpotters.com

New web site for the Guild. Have your own page with photo and write-up. Call 874.8518 or e-mail rachelle@smartt.com for more details!

DATES AT A GLANCE

February 2-March 5	Rachelle Chinnery exhibition, Gallery of BC Ceramics
February 4	Clay 2000 opening, Fraser Valley Potters Guild, White Rock
February 9	Submission deadline for March newsletter
February 27	Darrel Hancock workshop, Lucas Centre North Vancouver
March 2	Project Empty Bowl
March 10-April 2	Canadian Clay Presents exhibition, Gallery of BC Ceramics
March 23-24	Jeff Oestreich workshop, ECIAD
March 25	Canadian Clay Symposium
March 31	Jumpstart Scholarship deadline
	PGBC Education and Scholarship Fund deadline
	Gallery of BC Ceramics jury deadline
April 7	Last day for All About Blue exhibition, Vancouver Museum
April 8	Opening Lynne Johnson exhibition, 14:00 - 16:00
April 8-May 10	Lynne Johnson exhibition, Gallery of BC Ceramics
April 15	Tozan Fundraising Dinner
May 2	Lottery for Pottery, Performance Works
May 5	PGBC Annual General Meeting
May 5-7	Made of Clay, Performance Works

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Special Inserts

Canadian Clay Symposium Brochure	
Gallery of BC Ceramics	
Made of Clay Application	

DATE CHANGE PROJECT EMPTY BOWL

Project Empty Bowl scheduled for February 24 will be held one week later on Thursday March 2 18:30 at the Canadian Craft Museum. Members \$40, non-members \$45. For volunteer opportunities call Karen at A Loving Spoonful: 604-682-6325

Keep the bowls coming!



MADE OF CLAY AT CHRISTMAS Roundhouse December 1 - 3

We are pleased to confirm the date of our second **Made of Clay at Christmas**. Please record the date December 1 to 3. Set up is on November 30. The show will be held at the Performance Centre in the Roundhouse, the same room as our first event. The just-concluded show was very popular with exhibitors evident by responses to the questionnaire submitted at the end of the event. We experienced a number of *teething* problems but the feedback was surprisingly upbeat with both the participants and the general public.

Please note application forms for this event will be presented in the April newsletter.

Ron Feicht Show Chair
604-921-6677



CORNER CHAIR

Time to stand up and be counted.

In my column, I want to ask a very important question. Will you stand for a position on the Guild's Board of Directors? There will be three or four openings on the Board this year. In the past we have very rarely had a surplus of nominations. It is not really a question of being elected but to serve or not to serve. If you feel inclined to contribute some time to the Guild, please don't be shy, call Jane or me or any of the other directors and we will be happy to talk about your potential role. The Board can accommodate whatever you are willing to contribute from advice, skills, organizing and labour. All you need is an interest in serving the clay community. Consider this your personal invitation to have a voice and role in directing the Guild. From my experience, it is fun; potters are great people to know and support.

We have decided to go ahead with another **Lottery for Pottery** on Tuesday, May 2. This will be in the same week as our spring **Made of Clay** sale held at Performance Works on Granville island and the Annual General Meeting. Proceeds from the **Lottery for Pottery** will go toward the cost of organizing world-class workshops. I'm sure everyone has some ideas of which stars, icons and inspirations they might like to see.

Two things to think about this month: becoming a member on the Board of Directors and what you can contribute to **Lottery for Pottery**.

Ron Vallis President

MADE OF CLAY at Performance Works Granville Island MAY 5 - 7

Subscriptions to our spring show are steadily arriving. See page 3 in the January 2000 newsletter for details. All islands have now been reserved although allocations will not be made until February 14. There are still booths available. The number of received applications is about the same as last spring's show that was fully subscribed by the allocation date.

The Board approved the budget on January 6 with an appropriation of just under \$5,000 for promotion. Plans include printing at least 15,000 announcement cards and possibly 20,000 if a pending quotation provides comparable quality 4x 9" size.

An Application Form is again included in this newsletter. Please remember that the earliest received applications will be accepted in the event of over-subscription.

Volunteers are needed to help make this event a success

We require volunteers for the information table in the Public Market. This table is available free of charge with the condition that it be staffed throughout the week of the event. That means Monday May 1 to Sunday May 7. Participants in past shows have invariably cited the need for this type of exposure. We are proposing that volunteers work either of two four-hour shifts, 10:00 AM-2:00 PM or 2:00-6:00 PM. We will not be selling pottery at the table but will disburse announcement cards, accept new memberships, sell our **Made of Clay** book and sell tickets to the **Lottery for Pottery** event planned for Tuesday May 2 at Performance Works. If you can help, please contact either Jane Matthews at the Gallery 604-669-5645 or me; my number is listed below. Remember, even though you may not be exhibiting in the show, all members benefit; the profits help to keep membership fees low, fund special programs and provide a high profile of British Columbian potters to the general public. This in turn increases the visibility of the Guild and Gallery, which makes them able to support you more.

Ron Feicht Show Chair
604-921-6677

NORTHWEST CERAMICS FOUNDATION

We are pleased to announce that during our collaboration with the Adult Learning Development Association (ALDA), we were able to generate a net profit of \$9,965.24 from **The Oven to Kiln** event. Our share is \$5,164.87. Many thanks once again to all the groups and individuals who donated plates for the dinner and items for the silent auction.

Please note that the deadline for Jumpstart Scholarship applications is March 31. See guidelines and information below.

Tam Irving President

JUMPSTART SCHOLARSHIP \$1000

The scholarship is awarded to further the education of a student or emerging artist working within the ceramic medium.

Eligibility

- the candidate must be a member in good standing of the Potters Guild of BC and a resident of British Columbia
- Board members and paid staff of either the Northwest Ceramics Foundation or the Potters Guild are not eligible
- previous winners are not eligible

Jury

Jury members will be announced in a future newsletter. Three people jury the applications. They serve on a voluntary basis; their decisions are final and not subject to appeal. Explanations and critiques by jurors are not provided.

Criteria

- clarity of intent and a realistic budget
- if jurors conclude that no applications are worthy, the scholarship is not awarded in that particular year

Applications

- submit a curriculum vitae, 12 slides of current work, reasons for the proposed study and a budget
- all applications are considered confidential
- applications must be postmarked no later than March 31

Applicants are advised of the decision by May 31.

Reporting

The successful applicant receives 75% of the funding within two weeks of the decision date. The remaining 25% is paid at the time that a report is submitted and published in the Guild newsletter.

Winner of the 1999 Jumpstart Scholarship

JEREMY HATCH thrown and altered teapot 1999
unglazed stoneware height 19.0 cm

POTTERS GUILD OF BRITISH COLUMBIA EDUCATION AND SCHOLARSHIP FUND \$500

The \$500.00 annual scholarship is awarded to a secondary school student in Grade 12 planning further education in ceramics. The prize includes a one-year membership in the Potters Guild of British Columbia.

Eligibility

- applicant must be a resident of British Columbia
- applicant must be a secondary school student in Grade 12 planning further education in ceramics
- Board members of the Northwest Ceramics Foundation and the Potters Guild of BC, paid staff of the above and members of their immediate family are not eligible
- previous winners of the scholarship are not eligible

Applications

- applicants must submit curriculum vitae, 12 slides of current work, reasons for their choice of continued study in ceramics, and a letter of recommendation from their teacher
- applications are strictly confidential
- applications must be postmarked not later than March 31
- all applicants advised of the jury's final decision by May 31
- applications and slides will be available for pick up at the Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, following the May 31 decision

Jury

- the Board of Directors of the Potters Guild of BC and one member of the Northwest Ceramics Foundation will jury the applications
- the jury will serve on a voluntary basis
- decisions of the jury are final and not subject to appeal
- explanations and critiques by jurors are not provided
- jurors reserve the right to cancel the scholarship for any year if an outstanding winner cannot be chosen from applications

Claiming Award

To claim the award, the recipient must provide a letter of acceptance and proof of registration from the chosen place of study. The recipient must claim the award within the same calendar year as the application is made. The award will be made payable to the recipient's choice of study.



TECHNO TIP

UNDERSTANDING CERAMIC STAINS

Tony Hansen

Stains are fired blends of metal and ceramic oxides that have been reground into a fine powder. Stains containing otherwise toxic oxides can be employed without significant dangers. This is the first aspect of something that stains have that colouring oxides don't: stability. A second aspect of stability is that stains produce much more consistent and repeatable colour than using raw oxide colours.

Stains are most popular at lower temperatures where colours tend to be brighter. However most stains can be used right up to high fire. Premixed low fire glazes are typically made by blending stains and commercial frits and other than following firing instructions, users of these products give little thought to the technical challenges that were overcome to produce them. This is a third key advantage of stains: the ability to target a specific colour. Many colours like reds are difficult to achieve and beyond the abilities of end users.

While many stains are standard and their composition is well known, others are proprietary. Stain companies don't release the exact makeup of stains but they do tell us the system. For example, a green stain might contain chrome, cobalt and silica and be labelled CrCoSi. Although silica is not a colorant itself, it is included to create a stable silicate crystal structure with the other two.

Stain companies often supply multiple products to produce a given colour using different oxide systems (i.e. chrome-tin pink, manganese-alumina pink). Various factors like the base glaze chemistry, colour shade, temperature, and end use determine the system you should choose. Knowing how to calculate the oxide makeup of a glaze or dealing with a stain company that provides good service are key factors to being able to troubleshoot colour problems with stains.

Thus stains do not come with a unconditional colour guarantee. The shade produced depends on many factors including the host glaze chemistry, on/over/underglaze use, glaze thickness, amount of opacifier, firing temperature, etc. Achieving colours with stains is certainly easier, but it is not a no-brainer. Certain systems are quite flexible and produce colour in many kinds of glazes (i.e. cobalt silicate). Other systems either require that certain oxides be present in the host glaze in minimum amounts or others not be present at all. The symbiosis of host glaze chemistry and stain, for example, can be demonstrated with chrome-tin stains. They will not develop colour if zinc is present or

effects that can be achieved with raw metal oxides like iron, cobalt and copper. But for manufacturing, it cannot be ignored that stains are far more consistent and reliable to use.

Potters love to paint stains over and under glazes to decorate ware. Majolica ware is a good example. However, keep in mind that stains vary in their willingness to allow the underglaze to envelope the colour particles. Some tend to crystallize the surface if used overglaze. Likewise, if stains are used underglaze they vary in their willingness to allow the overglaze to penetrate through to form and interface with the body. Stains don't suspend well in water to create a paintable material either.

Consequently it is necessary to mix them with a compatible and paintable glaze medium for doing brushwork.

Stains exist either in the context of the huge industrial ceramic industry or in the hobby, pottery, and ceramics markets. Large industries either have in-house technical people or contract consultants. Small users do not have this luxury. They should know that certain stain companies, (i.e. Mason) have developed excellent reputations for dealing with smaller volumes and providing support.

A fired glaze can leach heavy metals whether these metals are sourced from a stain or

from raw metal oxides. You should have your glazes tested for leaching if you are making functional ware having stained food surfaces. There are many factors that determine if a glaze is leachable. For more information see the techno tip column in the last newsletter or visit <http://digitalfire.com/education/glaze/leaching.htm>

This techno tip is generously sponsored by Plainsman Clay Limited in Medicine Hat. If you have a technical question please send it to the Guild office attention the editor.



JULIA MAIKA majolica pottery from her exhibition *Season to Taste* March 1999 at the Gallery of BC Ceramics

if there is inadequate calcium. It is common to hear people say that their pink stain burned out, but generally the stain is being used in an incompatible glaze base. Another interesting demonstration of these factors is the colour chart of a typical stain company. These charts show the stain used in one or more fritted base glazes that are selected to be compatible with as many colours as possible. Certain samples will also have added opacifier and zinc, for example.

Admittedly, stains can produce homogeneous colour which can be less interesting than the variegated and speckled colour

TOZAN CULTURAL SOCIETY FUNDRAISING DINNER

April 15

We would like to remind all potters that the Tozan cultural society is holding their second Tozan Dinner on April 15 at the Bowen Park Centre in Nanaimo BC. We have had many comments of how pleased people have been with their dinner sets from our first dinner. Again we can offer a tax receipt in the amount of \$100 per 6 piece Japanese design dinner set. We are also looking for donations for the raffle and silent auction as well as a saki bottle and two cups that will be sold at the bar filled with saki. Again receipts will be issued for the value of the donation.

Please contact the persons below to let them know what donations you are able to send: Heather Cairns 604-985-1779 North Vancouver, Gari Whelon 250-753-3699 Nanaimo, Terry Sevoid 250-652-5005 Brentwood Bay and Salt Spring Island, Deb Taylor 250-753-4026 Nanaimo, Mo Beardsley 250-245-4867 Ladysmith,

Yiwei Wang at Niwa Gallery 604-681-6417 Vancouver, Dana Manhal 604-437-6167 or fax 604-437-6163 Burnaby.

Tickets may be purchased by forwarding a cheque to Donna Beardsley, RR #4, Ladysmith BC V0R 2E0. The tickets will be mailed to you. Price is \$100 per person or \$175 for two tickets.

Please feel free to call any of the above individuals for any information or details. Visit the Tozan website at www.tozan.bc.ca.

GALLERY OF BC CERAMICS

Jury Deadline March 31

The deadline for the spring jury session has been changed to March 31 from April 15. For more information about the jury process or to receive the jury guidelines in the mail, please contact the Gallery at 604-669-5645.

JEFF OESTREICH WORKSHOP

March 23 - 24

Two full days with Jeff Oestreich demonstrating his strong sense of form, throwing and altering his work. Fee: \$60; members: \$50. Ceramics Department, Emily Carr Institute of Art and Design, 1399 Johnston Street, Granville Island, BC. Registration: 604-844-3800 ext 2846.



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CALL FOR SUBMISSIONS GRANVILLE ISLAND PUBLIC MARKET ANNUAL CRAFT ADJUDICATION

Craftspeople interested in selling their work at the Public Market should submit four samples on

Saturday February 19 10:00 to 16:00

or

Sunday February 20 9:00 to 13:00

Location: 1398 Cartwright St (southeast corner of Old Bridge St and Cartwright St) Granville Island, Vancouver BC

Samples are judged in categories, depending upon the items received.

Crafts that will NOT be considered are clothing, crafts containing non-CSA approved electrical components, mass produced or manufactured items, kits or goods made from kits, imported goods and scented goods unless scent is enclosed.

There will be a \$10.00 cash registration fee per category entered.

For more information please call
Market Coordinator at 604-666-6477

FUNDRAISING NEWS LOTTERY FOR POTTERY

May 2

The Third Lottery for Pottery is scheduled for Tuesday May 2 at Performance Works on Granville Island. Since this space has already been booked for the spring **Made Of Clay** pottery exhibition and sale, there is no net increase in rental cost.

What is the event?

The event is built around a lottery draw. Plans include collecting 120 pots, each worth \$100 or more and selling 100 tickets at \$85 for two people. For the price of one ticket a couple gets an opportunity to select a piece of pottery, have fun and meet others. The lottery draw involves a random selection of ticket stubs throughout the evening. When each ticket is drawn, the ticket holder is able to choose one piece. The first ticket gives the holder a choice of 120 pots while the holder of the last ticket chooses from 21 pots. The lure of course is that the ticket holder obtains a piece of pottery valued at \$100 or more.

How?

The format for acquiring the work from our members has been changed for this year's event. Rather than soliciting donations of over 100 works valued at \$100 retail minimum, the Guild will purchase the works for \$40; this means a donation of \$10 or 20% of the cost price. The committee will organize the purchase of the work. They will be in contact with you but please do feel free to contact us if you would like to participate in this great fundraiser for the Guild. The last event raised \$10,000!

What's the purpose of the event?

Proceeds from **Lottery for Pottery** will help to establish a workshop fund to invite world class ceramicists to Vancouver.

Lottery for Pottery Committee

Jane Matthews	604-669-5645
Gillian McMillan	604-937-7696
Debra Sloan	604-736-3039
Rachelle Chinnery	604-874-8518

ALL ABOUT BLUE: the colour that changed the world Vancouver Museum to April 7



This exhibit celebrating the thirtieth anniversary of the Canadian Society for Asian Arts was drawn mainly from member's collections. Blue ceramics, textiles, fashions, glass, gems and music help reveal the history of blue and its influence on cultures worldwide. The magical raw materials from which blue is created, as well as the finished products are showcased: from ancient glass and blue and white porcelains to contemporary indigo fashions. Works of British Columbian potters demonstrate the current uses of cobalt and copper in glazes. Thank you to Judy Dyelle, Don Hutchinson, Charmian Johnson, Vincent Massey, Wayne Ngan, Terry Ryals and Kinichi Shigeno, and to Robin Hopper for his board of cobalt test tiles.

For more information call the Museum, 604-736-4431, or call me at 604-224-6200. *Jean Fahrni*, co-curator.

Chinese porcelain dish: blue underglaze Ming dynasty 16/early 17 century, height: 6.5 cm diameter: 30.7 cm

Fledgeling Potter

Jean MacKay Fahrni

Though oft invited to appear in uniform of hat and gloves with strand of pearls to sherry luncheons seldom went instead with special friend she drove to river bank or meadowland to sketch the ducks the insects and the wispy grasses oblivious to the speed at which the happy hour passes.

Then late at night while children slept and husband worked on manuscript retreated to her personal wilderness in makeshift basement studio to wedge a ball of softened clay- on bumpy wheel throw wobbly late a tiny vase or paperweight to decorate with birds or fireflies and flower with memories of bread and wine and leafy bowers.



*Jean Fahrni c. late 70's
photo: Schiffer*

Introduced to the Guild in 1955, President from 1977-1980, and honorary life member since 1981, Jean still retreats to her personal wilderness in the basement from time to time, but can't fire the kiln until all the wine has been bottled and removed to a cooler corner!

THE LOG BOOK

New international quarterly newsletter for woodfirers and anyone interested in woodfired ceramics. Subscription \$20 US.

Coll Minogue and Robert Sanderson, Cowden Cottage, Abercairny, Crieff, Perthshire, PH 7 3QZ, Scotland, UK

FOR SALE

Kiln Hood \$150 plus shipping. See item on website <http://www.owt.com/gdscott.pottery> or phone/fax 509-946-0725 or email <gdscott@owt.com>

FOR RENT

Artist Studio for rent, ground floor, small retail space, \$335/month includes phone, hydro and heat. Diana 604-876-8951

WANTED

Studio space with access to gas kiln. Anywhere in Lower Mainland. Call Jennifer or Oliver at 604-801-6684.

Electric Kiln preferably cone 10, 5-10 cubic ft. Ruth 250-416-0061

NEWSLETTER

SUBMISSIONS

Information and photographs are welcome anytime. Space is limited; please submit text as brief as possible and identify images. Be certain to include name and telephone. Material received after the deadline will be considered for following newsletters. We reserve the right to edit for space and clarity.

DEADLINES

March	Wed, Feb 9
April	Wed, Mar 8
May	Wed, Apr 12
June	Wed, May 10
July/August	Wed, Jun 7
September	Wed, Aug 10
October	Wed, Sept 14
November/December	Wed, Oct 12
January 2001	Wed, Dec 6

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Rachelle Chinnery	604-874-8518
Ron Feicht, Vice-President	604-921-6677
Ronda Green	604-921-9888
Gillian McMillan	604-937-7696
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Celia Rice-Jones	604-522-8803
Tanis Saxby	604-708-0712
Debra Sloan	604-736-3039
Frank Turco	604-526-6074
Janet Turpin, Treasurer	604-523-1377
Ron Vallis, President	604-325-0609

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fax	604-922-1982



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POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the second Wednesday of a month. Unclassified and articles may be edited for space needs. Fax us at (604) 669-5627 or send an attachment file on email to <bcpguild@intouch.bc.ca>.

General Manager: Jane Matthews **Office Assistant:** Shawn Klein

Editorial Board: Rachelle Chinnery, Gillian McMillan

Editor: Letia Richardson

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President: Ron Vallis; Vice-President: Ron Feicht; Treasurer: Janet Turpin;
Secretary: Ronna Ander. Directors: Rachelle Chinnery, Ronda Green, Gillian McMillan, Dona Nabata, Celia Rice-Jones, Tanis Saxby, Debra Sloan, Frank Turco

Membership Fees for 12 months (incl GST)

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Members Free! Non-members 3 lines for \$8, each additional line \$2

Website: www.bcpotters.com Email: <bcpguild@intouch.bc.ca>

TECHNO TIP

UNDERSTANDING CERAMIC STAINS

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Thus stains do not come with an unconditional colour guarantee. The shade produced depends on many factors including the host glaze chemistry, on/over/underglaze use, glaze thickness, amount of opacifier, firing temperature, etc. Achieving colours with stains is certainly easier, but it is not a no-brainer. Certain systems are quite flexible and produce colour in many kinds of glazes (i.e. cobalt silicate). Other systems either require that certain oxides be present in the host glaze in minimum amounts or others not be present at all. The symbiosis of host glaze chemistry and stain, for example, can be demonstrated with chrome-tin stains. They will not develop colour if zinc is present or

effects that can be achieved with raw metal oxides like iron, cobalt and copper. But for manufacturing, it cannot be ignored that stains are far more consistent and reliable to use.

Potters love to paint stains over and under glazes to decorate ware. Majolica ware is a good example. However, keep in mind that stains vary in their willingness to allow the underglaze to envelope the colour particles. Some tend to crystallize the surface if used overglaze. Likewise, if stains are used underglaze they vary in their willingness to allow the overglaze to penetrate through to form and interface with the body. Stains don't suspend well in water to create a paintable material either.

Consequently it is necessary to mix them with a compatible and paintable glaze medium for doing brushwork.

Stains exist either in the context of the huge industrial ceramic industry or in the hobby, pottery, and ceramics markets. Large industries either have in-house technical people or contract consultants. Small users do not have this luxury. They should know that certain stain companies, (i.e. Mason) have developed excellent reputations for dealing with smaller volumes and providing support.

A fired glaze can leach heavy metals whether these metals are sourced from a stain or

from raw metal oxides. You should have your glazes tested for leaching if you are making functional ware having stained food surfaces. There are many factors that determine if a glaze is leachable. For more information see the techno tip column in the last newsletter or visit <http://digitalfire.com/education/glaze/leaching.htm>

This techno tip is generously sponsored by Plainsman Clay Limited in Medicine Hat. If you have a technical question please send it to the Guild office attention the editor.



JULIA MAIKA maiolica pottery from her exhibition *Season to Taste* March 1999 at the Gallery of BC Ceramics

if there is inadequate calcium. It is common to hear people say that their pink stain burned out, but generally the stain is being used in an incompatible glaze base. Another interesting demonstration of these factors is the colour chart of a typical stain company. These charts show the stain used in one or more fritted base glazes that are selected to be compatible with as many colours as possible. Certain samples will also have added opacifier and zinc, for example.

Admittedly, stains can produce homogeneous colour which can be less interesting than the variegated and speckled colour

WORKSHOPS

January 29 & 30 Saturday and Sunday 10:00-16:00 *Wheel-thrown: altered and added to* **Bob Kingsmill** Make wheel-thrown shapes and add handles and feet, alter shapes, carve and just plain fool around. Fee: \$126.97 (includes firing but not clay) Shadbolt Centre for the Arts, Burnaby, 604-291-6864

February 6 Sunday 13:00-16:00 1 session *Tile Making* **Gillian McMillan** Paint and trail coloured slips, use sgraffito and resist techniques to decorate handmade leather-hard earthenware tiles. Work dried, bisqued, clear glazed and returned to creator. Fee \$18.19 plus \$5 per tile. Port Moody Arts Centre, 2425 St John's Street, Port Moody, 604-931-2008

February 6 Sunday 10:00-16:00 *The Throwing Clinic* **Darrel Hancock** Refine techniques and tackle problem areas; specific hand positions, wheel speed, body to wheel positioning, clay stress and torque, opening and compressing platters. Fee: \$32.10. Shadbolt Centre for the Arts, Burnaby, 604-291-6864

February 20 Sunday 10:00-16:00 1 session *Expressive Masks* **Lynn Baur Hyde**

Sculpt expressive faces and learn the musculature beneath the smile. Fee: \$53.50. Port Moody Arts Centre, 2425 St John's Street, Port Moody, 604-931-2008

February 27 Sunday 9:00-15:00 *Throwing and Decorating Workshop* **Darrel Hancock** In the morning he throws functional pots and discusses technique applications; in the afternoon, he demonstrates brush decorations, pigments, tools and design. Fee: \$45. North Shore Continuing Education, Lucas Centre, 2132 Hamilton Ave, North Vancouver, 604-903-3333

February 28 and March 6 Mondays 19:00-22:00 2 sessions *Primitive Firing* **Wendy Harrison** Explore primitive handbuilding and firing techniques. Fee: \$42.80 (includes materials). Port Moody Arts Centre, 2425 St John's Street, Port Moody, 604-931-2008

March 5 Sunday 13:00-16:00 1 session *Sarah's Fishes* **Sarah White** Sculpt wall-hanging fish; create textures and paint with slips and oxides Fee: \$32.10 includes materials and firing. Port Moody Arts Centre, 2425 St John's Street, Port Moody, 604-931-2008

March 12 Sunday 12:00-16:00 1 session *Faux Finishes for Clay* Learn 9 different finishes including bronze, verdigris and marbled. Bring one or 2 pieces and two dispensable 1/2" flat brushes. Port Moody Arts Centre, 2425 St John's Street, Port Moody, 604-931-2008

March 23-24 Saturday and Sunday **Jeff Oestreich** Emily Carr Institute of Art and Design, see details page 6.

March 26 Sunday 10:00-16:00 1 session *Raku Workshop* **Patricia Grabst** Fire outdoors in the ancient Japanese style. Rain or shine. Port Moody Arts Centre, 2425 St John's Street, Port Moody, 604-931-2008

April 15-16 Saturday and Sunday **Jeff Oestreich** works in high-fire stoneware. He apprenticed at the Leach studio and comes from the Minnesota tradition. Much of his work is thrown and altered. Fee: \$100 (includes lunches) Metchosin International Summer School of the Arts, 650 Pearson College Drive, Victoria, B C V9C 4H7, 250-391-2411 or fax 250-391-2412

GREAT, AFFORDABLE STUDIO/PRODUCTION SPACE

Location:	975 Vernon Drive, Clark/Venables area in Vancouver
Floor:	Ground floor
Floor Areas:	1000/1500 or 2000+ square foot modules (approximately)
Potters:	Kiln construction possible; access to gas
Ceiling Height:	Majority of ceiling is 14'; some space is 10'
Lighting:	Large glass walls/windows in most spaces
Access:	Direct access via loading bay doors for most spaces
Term:	Flexible (Prefer longer terms)
Rate:	Very affordable
Availability:	March
Contact:	Morley Faber, Mergatroid Enterprises
Office:	3558 W 35th Ave. Vancouver, BC V6N 2N5 Phone 604-724-4999 Fax 604-266-5657

CLASSES

February 3 Thursdays 19:00-22:00 8 sessions *Glaze Investigation* **Jeanne Sarich** Gain glaze knowledge quickly. Exploring colour and textures using oxides and stains. Fee: \$109 plus \$15 for materials and firing. Cloudflower Clayworks 6928A Palm Ave Burnaby 604-430-5380

March 4 Saturdays 10:00-13:00 8 sessions *Fun with Clay: handbuilding for beginners* **Jeanne Sarich** Learn to slab, support, join, dry and fire clay functional vessels and use decorative techniques. Fee \$109. Cloudflower Clayworks see above.

March 4 Saturdays 14:00-17:00 6 sessions *ESL Clay Classes* Experience in clay is required. Fee \$109. Cloudflower Clayworks see above.

March 7 Tuesdays 19:00-22:00 5 sessions *Clayworks 3* **B W Finley**. Intro handbuilding class. Fee: \$84.53 plus \$15 lab fee. Port Moody Arts Centre, 2425 St John's Street, Port Moody, 604-931-2008

March 9 Thursdays 5 sessions 10:00-13:00 *Clayworks 4* **B W Finley** Fee: \$84.53 plus \$15 for supplies. Port Moody Arts Centre see above.

CALL FOR ENTRY

Deadline May 31

The Crafthouse Gallery is requesting exhibition submissions of handmade, high quality work in the following: clay, glass, wood, metal, fibre and mixed media.

Works must be created in the past one to two years. Exhibitions are chosen to reflect innovation, quality and professionalism in crafts. Exhibitors must be members of the Crafts Association of BC.

Include biographical information, five to ten slides or photographs labelled with name, numbered and the top noted; a list of images including dimensions, dates and titles; self-addressed envelope for return; and description of educational materials. Give specific information about your proposed exhibition including description of work, title, related information about installation and an artists statement.

For application form and more details contact: Crafts Association of BC, 1386 Cartwright Street, Vancouver BC V6H 3R8 Telephone 604-687-7270

PRODUCTION DISCONTINUED

Gerstley Borate

Effective January 1 2000, the glaze ingredient borate will not be mined. Laguna, a major source of gerstley is hoping to procure colemanite from California and Ferro wants to produce a frit that is a closer substitute for gerstley than Ferro frit 3134.

Three major companies have available supplies. US Borax has a year. Laguna has about four to five months. Hammill & Gillespie reports that they have roughly a year. Unless there is a run on the product there is no immediate shortage.

The Guild will try to keep you informed. Meanwhile we ask all members to give any information and other developments to share in the newsletter.

Throwing & Decorating Workshop

with

Darrel Hancock

sponsored by

North Shore Continuing Education

Sunday February 27 2000

9:00 am - 3:00 pm

\$45

Lucas Centre

2132 Hamilton Avenue, North Vancouver

Join Emily Carr Institute of Art and Design graduate and professional potter Darrel Hancock, who has over twenty years experience developing his own line of decorated functional stoneware. Darrel will spend the morning throwing a variety of functional pots while discussing technique applications and answering your questions. In the afternoon, he will finish previously prepared pots by demonstrating brushwork decorations, discussing pigments, tools and design considerations.

Call 604-903-3333 to register for #PY96-2.

